



"Crystal" Showcase

1980

Memory of the Future

FUNDERNOVUM

in St. Veit, Carinthia, Austria
(1987-88)

Former office rooms in the Funder factory 2 were to be used for training purposes and exhibition.

New architectural elements, such as angle steel structural elements (beams), the "oscillations" in front of the building and the cut "prism light" gives rise to new spatial experiences through their alternating effect.

Materials: steel, metal screens, glass and plexiglass facade

Head of office of the Funder company, which specializes in paper and wood related products, including laminated and pressed board. The spaces created serves as product information display areas, seminar rooms for employees, and an entertainment area.

Dematerialization of industrial materials: rusted steel left to weather for several weeks before being sealed.

STEINHAUS

On the shore of Ossiach lake of Steindorf in Carinthia, southern Austria.
(since 1986)

A communal house, a large collective atelier, that could host seminars, summer courses and workshops.

The attempt to correlate a specific landscape with the archetypal architecture and the idea.

geometrization of nature

Site is located within a mountainous region, where hills and rocks emerge, lake that is soft and spacious.

Architecture and landscape

Architecture and place

Architecture and idea

One place

growth and stone

the other place

Open and smooth

Hills rise from the ground]

Rocks protruding

Separated by the ravine

The rocks of the metal
The hills of walls
are filled
with rooms and paths
reaching under the water

In the deep cellar
the spiral staircase
the arrow
and the water from the ground

in the ravine you walk
in the cube you meet
and in the wedge you eat

"that for a building to be beautiful is enough" an anti-intellectual statement.

A nostalgic preoccupation with the mountains of Carinthia, around which he grew up.

Subjective dimensions of the place

The place as a memory
The place as an experience
The place as a presentation
The place as self-presentation

fractures, house, rock, crystalline surfaces.

Thought on the existing architecture: dissecting, reserving, developing and renewing its typical elements and integrating them into the zeitgeist. The "self" is shaping the environment.

The enigmatic smile of geometry
There are three ways of using geometry:
One: to build without geometry, i. e. amorphous, intolerable.
The other: to build through geometry, i. e. constraint - intolerable
Mine: to build with geometry, i. e. beginning with idea, shape, form, and then integration by means of geometry
The figurative - as the sensual embodiment of the idea.
Private element in architecture, the personal dimensions of architecture.

material: fair-faced concrete, constructional steel, stainless steel, glass.

Graz School, a supposed school of thought was often said to be a strong, independent regional architectural statement as opposed to the more traditional architecture of Vienna, inter-city rivalries in culture and architecture. Graz, the atmosphere is free, optimistic, progressive, and does not stumble under the cultural burden of Vienna, where the feeling that one could only add footnotes to the work

of Wagner and Loos. Individual outlook and hybridization of modernism into more anthropomorphic and metabolistic results, heavily expressive works

Z- bank

"Pasta of Pipes", and superhuman scaled sculpture of the architect's own hand.
client: Gunther Domenig

NIX-NUX-NIX

First designed for a branch of Z-bank in Graz in 1982-83. later expanded and develop this fantasy metal bird for his own house,

Is architecture a vehicle of representation, or symbolic expression?

His architecture is soaked with Zeitgeist.

New theoretical possibilities of geometries, materials and structures.

An artist and eccentric in "gaudian-steinerian" like solitary, who refuses computer drawings and prefers to hand-sketch with pastels in a mountain hut, yet is a futurist who survived through a generation of nostalgia for the Great Past, shock of petroleum crisis, birth of ecology and rejection of the future.

Z-Bank in Favoriten, Vienna (1975-79), a technological expressionism.

A refectory in Eggenberg, a suburb of Graz, a "white dragon" in sprayed cement and plastic coating



For Immediate Release:
February 24, 1992

Please list the following

Exhibition Title

Memory of the Future

Exhibition Schedule

March 21-April 21, 1992

Gallery Hours

Tuesday-Saturday 12-6pm

Opening Reception: March 21, Saturday, 6-8pm

Exhibitor

Architect Gunther Domenig from Graz, Austria

Content

Exhibition of Steinhaus, a personal and a collective atelier to host seminars, courses and workshops in architecture, and Fundernovum, an extension for the headquarter of Funder company, both in the Carinthian region of Austria. Two projects will be presented with drawings, photographs, models and a video documentation of the construction of Steinhaus. With architectural studios in Kalgenfurt, Graz and Vienna, and as a professor of architecture at the Technical University of Graz, Gunther Domenig was one of the early leaders of the Graz School, a regionally based architectural movement that hybridized traditional modernism into anthropomorphic and metabolistic works.

Address

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Press Release

Memory of the Future

by

Gunther Domenig

March 21 - April 25, 1992

Gallery Hours: Tuesday - Saturday 12-6pm

Opening Reception: March 21, Saturday, 6-8pm

From March 21 to April 25, STOREFRONT will present *Memory of the Future*, an exhibition of works by an Austrian architect Gunther Domenig. The exhibition will present two recent and major projects by Mr. Domenig, Steinhaus and Fundernovum. The projects will be presented with drawings, photographs, models and a video documentation of the construction of the Steinhaus.

Steinhaus (since 1986), located on the lake Ossiach of Steindorf, in the Carinthia region of Austria, is both a personal and a communal house, intended to act as a large collective atelier to host seminars, summer courses and workshops in architecture. A geometrization of nature, Steinhaus is an experiment to correlate the unique landscape of Carinthia with the archetypal architecture of the house. Located between the mountainous and cavernous landscape of Carinthia, and the soft and spacious quality of Ossiach, Steinhaus is ultimately a personal nostalgia and a novel of memories of the landscape in which Domenig was raised. The hills, walls, spaces and paths of Carinthia's ravines and wedges of rocks and mountains, has transpired to a complex expression of cellars, stairs, cubes and bridges. The house is a fracturization of rocks into crystalline surfaces, as if the waves of lakes has given them both their openness and smoothness. Dissecting, reserving, developing and renewing the elements of surroundings, Steinhaus has self-intergrated into an environment of its own, an architecture.

As if it is an enigmatic smile of geometry, Steinhaus is neither amorphous state without any geometry nor an intolerable dependent of absolute geometries. Rather it begins with an idea that is determined from the recollections of human memories and the relationship with physical landscapes, allowing the forms and the spaces to emerge by means of geometry. Here the geometry is at service, as a guide or a measure, and never as a means to itself. Thus Steinhaus is a figurative and sensual embodiment of an idea, a private and personal dimension in architecture.

Fudernovum (completed in 1988), in St. Veit, also in Carinthia, is a series of extended spaces to house a training center, exhibition showroom and official reception area at the existing headquarter of the Funder company, which specializes in paper and wood related products, including laminated and pressed boards. Made of steel, metal screens, glass and plexiglass façade, Fundernovum creates spatially generous conditions through a 200 meter beam, a clear and accessible front area that can rationalize several office spaces

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within the existing building, and a new connection from the entrance to the upper floor. New architectonic elements, such as angled steel constructions, "swinging curves" in front of the building and the inset "glass prism" provide new experience and presence of light and space in an existing building. The unfinished quality of the building materials retains the construction process, allowing us to observe the craftsmanship of the building and dematerializing of the industrial materials.

Born in Klagenfurt (1934), Gunther Domenig is an architect, a futurist with "gaudian-steinerian"-like solitude, who remains undaunted by the successive generations of nostalgia for the Great Past, the shock of the petroleum crisis and the birth of ecology, which together suggest the rejection of the future. He was one of the early leaders of the Graz School, a loosely affiliated regional architecture that was an independent alternative to the more traditional and historic tradition of Vienna. While Vienna was burdened by its own cultural accomplishments, with the feeling that one could only add footnotes to Wagner and Loos, Graz was a city with a free, optimistic and progressive atmosphere where individual interpretation and hybridization of modernism lead to various anthropomorphic and metabolistic results. Out of this environment, Domenig individualized himself even further through his early works, such as Z-Bank in Favoriten, Vienna (1975-79), a technological expression, and a refectory in Eggenberg, Graz, a "white dragon" made of sprayed cement and plastic coating. Nix-Nux-Nix (Good-For-Nothing-Bird, 1983), which was first designed for a branch of Z-bank in Graz, and later expanded and completed as a fantasy metal bird for himself, is another example of Domenig as an anthropomorphic futurist who combines the natural from the artificial forms, rather than distinguish them, into bio-mechanical expressions. Making forms and spaces the final ruler of architecture, Domenig continues to move away from architecture as a vehicle for representation and into an ultimate form of self-expression. With an anti-intellectual position that beauty is enough of a goal for architecture, Domenig reminds architecture of the art of pure expression.

Gunther Domenig now has architectural studios in Klagenfurt, Graz and Vienna. He has been a visiting professor at various universities including Kassel and Istanbul, and has been a professor of architecture at the Technical University of Graz since 1980. Most recent publications of his works can be found in A+U magazine (November, 1991) and "Das Steinhaus: Gunther Domenig," published by the Austrian Museum for Applied Art in Vienna in conjunction with his exhibition November 1988-January 1989. He has also participated in the exhibition "Austrian Architecture and Design: Beyond Tradition in the 1990's" at the Art Institute of Chicago, June 1991 to January 1992.

*STOREFRONT for Art and Architecture and James Wines
would like the pleasure of your company to join us in a special reception
for
Austrian architect Gunther Domenig*

March 19

Thursday

6:30 pm

Cocktails

Lecture

Dinner

at

SITE

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STOREFRONT

for Art and Architecture

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will be presented at STOREFRONT for Art and Architecture from March 21 to
April 25

